

PASTORALE.

And^{te} quasi All^{to} ♩ = 84.

2 G^{tes} Flûtes.

2 Hautbois.

2 Clarinettes
en I.A.

2 Bassons.

2 Cors en RÉ.

And^{te} quasi All^{to} (♩ = 84.)

1^{re} Violons.

2^{es} Violons.

Altos.

Violoncelles.

Contre-Basses.

And^{te} quasi All^{to} (♩ = 84.)

MANUALE.

ORGUE.

PEDALE.

p G^{te} O. Fl: harmonique de 8.

First system of musical notation, piano score in G major (one sharp). The system consists of three measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Second system of musical notation, piano score in G major. The system consists of three measures. The right hand continues the melodic development. The left hand has a dynamic marking *p* (piano) at the beginning of the second measure. Below the staff, the text "RÉCIT: Trompette, Fl: et Bourdon." is written.

16 et 8 P.

Third system of musical notation, piano score in G major. The system consists of three measures. The right hand continues the melodic line with various note values and rests. The left hand continues the harmonic accompaniment.

Fourth system of musical notation, piano score in G major. The system consists of three measures. The right hand continues the melodic line. The left hand has a dynamic marking *p* (piano) at the beginning of the second measure. Below the staff, the text "RÉCIT. G^d O." is written.

1^{re} VI.

A.

Vc.

C-B.

p

A

p

ôtez la Tromp: du Récit
accouplez le Récit au C.^º O.

Fl.

Hb.

Cl.

Bns.

C.

Vl.

A.

Vc.

C-B.

Score for measures 1-3:

- Bns.** (Bassoon): Treble clef, key of D major. Measures 1-3: D4 quarter, E4 quarter, F#4 quarter.
- C.** (Clarinet): Treble clef, key of D major. Measures 1-3: D4 quarter, E4 quarter, F#4 quarter.
- VI.** (Violin I): Treble clef, key of D major. Measures 1-3: D4 quarter, E4 quarter, F#4 quarter.
- A.** (Viola): Treble clef, key of D major. Measures 1-3: D4 quarter, E4 quarter, F#4 quarter.
- Vc.** (Violoncello): Bass clef, key of D major. Measures 1-3: D3 quarter, E3 quarter, F#3 quarter.
- C-B.** (Cello/Bass): Bass clef, key of D major. Measures 1-3: D3 quarter, E3 quarter, F#3 quarter.
- Gd. O.** (Grand Orchestra): Treble and Bass clefs, key of D major. Measures 1-3: D4 quarter, E4 quarter, F#4 quarter (treble); D3 quarter, E3 quarter, F#3 quarter (bass). Includes *Cresc.* (Crescendo) and *Dim.* (Diminuendo) markings.

Score for measures 4-6:

- Hb.** (Horn): Treble clef, key of D major. Measure 4: *1^o Solo.* (First Solo), *f* (forte). Measures 5-6: D4 quarter, E4 quarter, F#4 quarter.
- VI.** (Violin I): Treble clef, key of D major. Measures 4-6: D4 quarter, E4 quarter, F#4 quarter.
- A.** (Viola): Treble clef, key of D major. Measures 4-6: D4 quarter, E4 quarter, F#4 quarter.
- Vc.** (Violoncello): Bass clef, key of D major. Measures 4-6: D3 quarter, E3 quarter, F#3 quarter.
- C-B.** (Cello/Bass): Bass clef, key of D major. Measures 4-6: D3 quarter, E3 quarter, F#3 quarter.
- Gd. O.** (Grand Orchestra): Treble and Bass clefs, key of D major. Measures 4-6: D4 quarter, E4 quarter, F#4 quarter (treble); D3 quarter, E3 quarter, F#3 quarter (bass). Includes *p* (piano) markings.

THE SONG OF THE LARKS
 by Charles Ives

Lyrics:
 Cre - scen - do.
 da.

Instrumentation:
 Soprano, Alto, Tenor, Bass, Piano

Key Signature:
 G major (one sharp)

Time Signature:
 2/4

Dynamic Markings:
 p (piano), f (forte), mf (mezzo-forte), fp (fortissimo)

Form:
 The piece is a short, lyrical composition, likely a song cycle or a single song. It features a vocal melody and a piano accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are "Cre - scen - do." and "da." The piece concludes with a final chord marked "B".

Fl.

Cl.

Bns

Dim *pp*

Vl. *pp*

A. *pp*

Vc. *pp*

Fonds doux
de 16 8 et 4 P.

pp $\frac{7}{8}$
Pos:

pp

(32 P.)

mettez la sourdine.

Vl. mettez la sourdine.

A. mettez la sourdine.

Vc. mettez la sourdine.

C-B mettez la sourdine.

p

1^{re} VI.



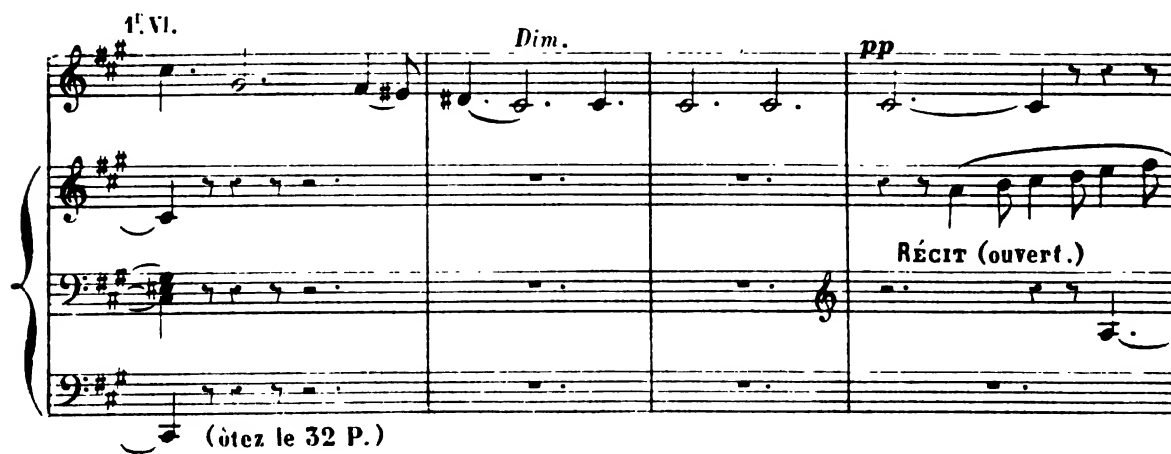
1^{re} VI.



1^{re} VI.



1^{re} VI.



(ôtez le 32 P.)

First system of a musical score in G major (one sharp). It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, consisting of eighth and sixteenth notes with slurs. The bass staff provides a harmonic foundation with longer note values.

Second system of the musical score. It continues the piano accompaniment. The text "Pos: Cromorne." is written in the bass staff, indicating a position for a Cromorne instrument. The musical notation follows the same melodic and harmonic patterns as the first system.

Third system of the musical score, continuing the piano accompaniment with similar melodic and harmonic structures in G major.

Fourth system of the musical score, featuring multiple staves for different instruments. The staves are labeled as follows:

- C.** (Cello): Treble clef, playing a sustained note with a *p* (piano) dynamic.
- VI.** (Violin): Treble clef, playing a melodic line with a *p* dynamic.
- A.** (Alto): Treble clef, playing a melodic line with a *p* dynamic.
- Vc.** (Violoncello): Bass clef, playing a melodic line with a *p* dynamic.
- C-B.** (Cello-Bass): Bass clef, playing a sustained note with a *p* dynamic.
- C.** (Cello): Treble clef, playing a melodic line with a *p* dynamic.

 The system concludes with a grand staff (treble and bass) for piano accompaniment.

Fl.

B^{ns}

C.

VI.

A.

Vc.

C-B.

p

f

This system contains the first three measures of the score. The Flute (Fl.) and Bassoon (B^{ns}) parts have a dynamic marking of *p* (piano) in measure 1, which changes to *f* (forte) in measure 2. The Clarinet (C.) and Violoncello/Double Bass (Vc.) parts also have a dynamic marking of *p* in measure 1, changing to *f* in measure 2. The Violin I (VI.) and Violin II (A.) parts have a dynamic marking of *f* in measure 1, which changes to *p* in measure 2. The Contrabass (C-B.) part has a dynamic marking of *p* in measure 1, which changes to *f* in measure 2. The Piano part is marked *f* in measure 1, which changes to *p* in measure 2.

Fl.

B^{ns}

C.

VI.

A.

Vc.

C-B.

f

p

f

p

This system contains measures 4 through 7. The Flute (Fl.) and Bassoon (B^{ns}) parts have a dynamic marking of *f* (forte) in measure 4, which changes to *p* (piano) in measure 5. The Clarinet (C.) and Violoncello/Double Bass (Vc.) parts have a dynamic marking of *f* in measure 4, which changes to *p* in measure 5. The Violin I (VI.) and Violin II (A.) parts have a dynamic marking of *f* in measure 4, which changes to *p* in measure 5. The Contrabass (C-B.) part has a dynamic marking of *f* in measure 4, which changes to *p* in measure 5. The Piano part has a dynamic marking of *f* in measure 4, which changes to *p* in measure 5.

D

Cl.

1^o

D *p*

Vi. *p*

A. *p*

Vc et C-B. *p*

D *p*

Fl. *p*

Hb. *p*

Cl. *p*

B^{ns}

C. *pp*

pp

Vi. *pp*

A. *pp*

Vc et C-B. *pizz.*

54

B^{ns}

C.

1^{re} Vl.

Vc.

C-B.

RÉCIT: *pp* Voix humaine.

1^{re} Vl.

p

Fl. a tempo. *p*

Cl. 1^o Solo. *p*

1^o Vl. *Rit.* *pp* a tempo.

Cresc. *Dim.* *Rit.* *pp* a tempo. *Dim.*

32 P.

Fl. *pp* *Rit.* *pp*

Bon. *p* *Rit.* *pp*

Vl. *p* *Rit.* *pp*

A. *p* *Rit.* *pp*

Vc. *p* arco. *Rit.* *pp*

C-B. *p* arco. *Rit.* *pp*

ppp *ppp*